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## Graduate Woodwind Recital

Derral L. Siggard

*Utah State University*

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GRADUATE WOODWIND RECITAL

by

Derral L. Siggard

A report of a recital given by Derral L. Siggard  
submitted in partial fulfillment for the requirements

of

MASTER OF SCIENCE

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1960

# TABLE OF CONTENTS

	Page
Introduction . . . . .	1
Recital Invitation . . . . .	3
Recital Program . . . . .	4
Newspaper Publicity . . . . .	5
Lecture Notes on Recital . . . . .	6
Sonata in g minor . . . . .	6
Three Nautical Characters . . . . .	8
Troisieme Ballade Opus 47 . . . . .	9
Clarinet Concerto Opus 107 . . . . .	9
Scherzo . . . . .	11
Piece in g minor . . . . .	11
Clarinet Rhapsody . . . . .	13
Introduction and Samba . . . . .	14
Evaluation . . . . .	15
Literature Cited . . . . .	17

## INTRODUCTION

In the 1959-60 Utah State University catalogue a new program is outlined for graduate study towards a Master of Science Degree in Music Education. Under the provisions of this section a candidate may elect a thesis project or a lecture-recital (16, p. 124). After conferring with his committee, the writer decided to choose a lecture-recital as a master's project. It was decided that his lecture-recital should be confined to specialization in the field of woodwind instrumental instruction. Under the provisions outlined by his adviser, Prof. Max F. Dalby, the writer was to perform on all of the five major woodwind instruments---flute, oboe, clarinet, saxophone, and bassoon. In addition to this he would be required to program student groups on the recital demonstrating ability to teach woodwind students on all instruments and at all levels of advancement, thus showing through this recital not only ability as a performer but also ability as a master teacher.

In planning the recital, the committee recommended that the writer perform one of the Bach flute Sonatas. His six Sonatas are considered classics in the standard repertoire for flute. Therefore, it was logical that one of them should be included on the program. After studying and listening to recordings of the six Sonatas, the writer decided to perform the Sonata in g minor.

Because the clarinet is the writer's major instrument, it was specified by his committee that he should play a major concerto on this instrument. Mozart's clarinet Concerto is considered to be the most classical work for clarinet. Because of its beauty and richness, it

has never been superseded in clarinet literature (12, p. 171). It was, therefore, desirable with the writer's committee that he perform this work.

Other specifications for the program were: that the writer should do original works for oboe and saxophone and perform in an ensemble on the bassoon; in addition the writer was to have student groups on the program. To fill these specifications, the writer decided on an oboe solo by Pierne, a saxophone solo written recently for the famous saxophonist, Sigurd Rascher, "Introduction and Samba" by Maurice Whitney, and three ensembles including a woodwind quintet from the elementary school, a woodwind trio from the junior high school, and a mixed clarinet quartet from the high school. Thus, not only all levels of training were shown but also three of the various combinations of woodwind ensemble groups.

The physical arrangements for the recital were of major concern in making it a success. For help in this respect the writer owes a great deal of thanks for the cooperation of Professor Max Dalby who made arrangements for facilities at Utah State University; to the writer's wife, and to both immediate families for helping with meals, lodging, flowers and publicity for the recital; and to his co-partner, Glen Fifield, who aided greatly with transportation, recording, and control of the students.

The invitations and programs were printed by the Sun-Advocate of Price, Utah. Invitations were sent to approximately one hundred people. Newspaper publicity was handled in cooperation with the Public Relations Department of Utah State University.

Transportation for the student groups from Price, Utah to Utah

Transportation for the student groups from Price, Utah to Utah State University at Logan, Utah and back was arranged by private automobile. For help in this respect the writer owes thanks to Glen Fifield and Dr. Orson Spencer who furnished automobiles for the occasion. Meals for the weekend were furnished by the Lewis Siggard family, Brigham City, Utah and by the Conn J. Haderlie family of Logan, Utah. The eight girls included in ensemble groups were housed at Lund Hall on the University campus, and the boys were accommodated at the Haderlie residence. Flowers for the recital were furnished by Mr. and Mrs. Lewis Siggard. Arrangements for the Edith Bowen School auditorium were made by Professor Max Dalby.

*Utah State University  
Department of Fine Arts*

*presents*

*Derral L. Siggard*

*in*

*Graduate Woodwind Recital  
Janis Haderlie Siggard at the Piano  
Woodwind Students-Carbon County Schools  
The Public is Cordially Invited to Attend*

*Edith Bowen Auditorium*

*Logan, Utah*

*Sunday, April 24, 1960*

*3:00 p. m.*

*Utah State University*

*Department of Fine Arts*

presents

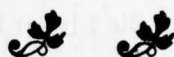
*Derral L. Siggard*

in

*Graduate Woodwind Recital*

Janis Haderlie Siggard at the Piano

Woodwind Students — Carbon County Schools



Edith Bowen Auditorium

Logan, Utah

Sunday, April 24, 1960

3:00 p.m.

## Master's Recital Slated at USU Sunday for Siggard

A master's recital for Derral Siggard, band director at Carbon High School, Price, is scheduled at Utah State University Sunday, Max F. Dalby, assistant professor of music at USU, announced Monday.

The recital, by Mr. Siggard, his wife, Janis Haderlie Siggard, accompanist, and Mr. Siggard's students from the Price area, will begin at 3 p.m. in the auditorium at Bowen Laboratory School on the USU campus.

Mr. Siggard is completing requirements for a master's degree in music education at USU.

He is a former resident of Brigham City and a 1956 graduate of Utah State University and his wife, formerly of Logan, was graduated from USU last year. In the recital, Mr. Siggard will perform on five woodwinds — flute, oboe, bassoon, clarinet and saxophone, and present his students in performance. The recital is presented as an alternative to a written thesis for the master's degree, Professor Dalby explained.

Students participating in the recital will be Pamela Miller, Claudia Dayton, Gary Amano, Connie Lee, Bruce Burtenshaw, Jane Spencer, Kathleen Horsley, Kenny Clements, Judy Breinholt, Venice Powell and Ardith Moss.

The public is invited.

## Two To Give USU Concert

LOGAN—Derral and Janis Haderlie Siggard will perform in concert at Edith Bowen auditorium on the USU campus Sunday at 3 p.m.

Mr. Siggard, band director at Carbon High School in Price, is completing requirements for a master's degree in music education at USU. He will play five instruments.

Mrs. Siggard will perform as accompanist to her husband at the Sunday concert. Students of Mr. Siggard will also present numbers.

The Price band director is a former resident of Brigham City and a 1956 graduate of Utah State University. His wife, formerly of Logan, was graduated from USU last year.

THE HERALD JOURNAL

FRIDAY, APRIL 22, 1960  
Logan (Cache County) Utah

## Masters Degree Recital

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### Masters Degree

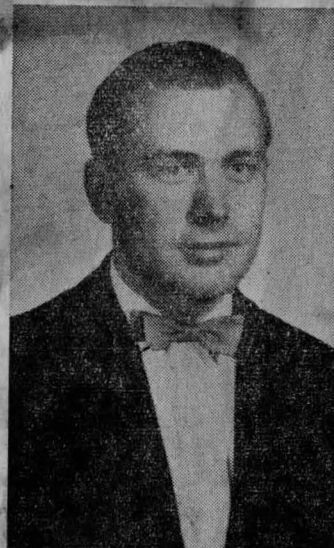
Mr. Siggard is completing requirements for a master's degree in music education at USU. He is a former resident of Brigham City and a 1956 graduate of Utah State University and his wife, formerly of Logan, was graduated from USU last year. In the recital, Mr. Siggard will perform on five woodwinds — flute, oboe, bassoon, clarinet and saxophone, and present his students in performance. The recital is presented as an alternative to a written thesis for the master's degree, Prof. Dalby explained.

Students participating in the recital will be Pamela Miller, Claudia Dayton, Gary Amano, Connie Lee, Bruce Burtenshaw, James Spencer, Kathleen Horsley, Kenny Clements, Judy Breinholt, Venice Powell and Ardith Moss.

The public is invited.

### Program

Following is the program: Sonata in G Minor by Bach, flute, Derral Siggard; piano, Janis H. Siggard, and bass clarinet, Pamela Miller. Three Nautical Characters by George F. McKay, Sailor Jack, A Mermaid and Barnacle Bill; flute, Claudia Dayton; oboe, Gary Amano; clarinet, Con-



Derral Siggard

nie Lee; French horn, Bruce Burtenshaw, and bassoon, Mr. Siggard.

Troisime Ballade Opus 47, Chopin; piano, Mrs. Siggard; Clarinet Concerto Opus 107, Mozart, Allegro, Adagio, Rondo; clarinet, Mr. Siggard; Piano, Mrs. Siggard. Scherzo by Whitney Tustin, flute, James Spencer; Kathleen Horsley and clarinet, Kenny Clements.

Piece in G Minor by Pierne; oboe, Mr. Siggard; piano, Mrs. Siggard. Clarinet Rhapsody by David Bennett; clarinet, Judy Brienholt; clarinet, Venice Powell; alto clarinet, Ardith Moss and bass clarinet, Jamela Miller. Introduction and Samba by Maurice C. Whitney, alto saxophone, Mr. Siggard; piano, Mrs. Siggard.



## LECTURE NOTES ON RECITAL

The graduate recital was held April 24, 1960, at the Edith Bowen School Auditorium, Logan, Utah at 3:00 p.m. Approximately one hundred people were in attendance. Introductions were made by Professor Max F. Dalby.

Sonata in g minor . . . . . Bach

Adagio ma non tanto  
Allegro

Flute - Derral L. Siggard  
Bass Clarinet - Pamela Miller  
Piano - Janis Haderlie Siggard

Until the middle of the eighteenth century two types of flutes were used in instrumental works. The most common was the blockflöte, which was known in England as the recorder. Its rival was known as the flauto traverso which was the ancestor of our orchestral flute. Because the blockflöte was used predominantly until the middle of the eighteenth century, it was commonly known as the flöte, flüte, flauto (13, p. 62). During the same period the transverse flute was always distinguished as the German flute (flute d. Allemagne, flute alleande): Bach generally adopted the Italian styles, flauto traverso, traversa, but occasionally he used the French indication, traversiere (13, p. 71).

The so-called 'pastoral' Sinfonia in Part II of the Christmas Oratorio is the only piece of sacred instrumental music to which he admitted the traverso, and there with obvious intention.

The flute Sonatas were written for the traverso, also the Trio in G for flute, violin, and bass (13, p. 71).

The chamber music of Bach's was based on principles rejected by the later practices of Haydn and Mozart. Modern chamber music is a

combination of equal instrumental parts whose ensemble completely achieves the composer's harmonic scheme. Bach's chamber music conflicts with this scheme in essential particulars. In the first place the harmonic background is not fully unfolded by the written parts but is completed by an auxiliary, continuo, basso continuo, figured bass, or through bass, entrusted to a player who fills in notes from the skeleton part before him. Moreover, this auxiliary part is performed by a keyboard instrument, the cembalo, capable of 4-foot and 16-foot doublings. This fact, along with its quality of extemporization, sets the continuo radically apart from the instrumental voices with which it associates and destroys the instrumental equality which is characteristic of modern chamber music. The continuo system developed during the seventeenth century, reached its climax in the scores of Bach and Handel, and was rejected in the revolution accomplished by Haydn (13, p. 43).

Following is an example of the Allegro movement from the e minor flute Sonata as it is written in the Bach "Gesellschaft" (1, p. 235).



For the performance of the continuo in Bach's time, two players at least were employed--a stringed instrument for the written notes, and a keyboard to interpret the figured chords (12, p. 44).

For the recital performance of the Bach flute Sonata, the flute part was played by the writer, the written notes of the continuo were performed on the bass clarinet by Pamela Miller, and the keyboard improvisation was performed on the piano by Janis Siggard.

The flute Sonatas appear to be products of a late period. The Sonata in g minor shows a progressive character that is to be found in Bach's music at the time when the artistic personalities of his eldest sons were beginning to unfold. These works may have been written for the eminent Dresden flutist, P. G. Buffardin, with whom Bach was in close contact (5, p. 282).

Three Nautical Characters . . . George Frederick McKay

- 1 - Sailor Jack
- 2 - A Mermaid
- 3 - Barnacle Bill

Flute - Claudia Dayton  
 Oboe - Gary Amano  
 Clarinet - Connie Lee  
 French Horn - Bruce Burtenshaw  
 Bassoon - Derral L. Siggard

The woodwind quintet is often described as the most classical of all ensembles. Because, as Ralph Rush (8, p. 15) describes it, it contains the very "heart of the orchestra." In other words it contains all five of the basic color instruments of the orchestra. Because each of its members produces its tone in a different way, it is probably the most difficult ensemble in which to achieve proper blend and balance.

Performing the quintet were students from the elementary band program. In the past two years research has been done by the writer and Mr. Glen Fifield in an attempt to start students on instruments for which they are both physically and mentally adapted. This program has shown outstanding success when parents have taken the counsel resulting

from the records accumulated on their children. The four students in the quintet show almost perfect adaptation for the instruments they are playing. This has contributed greatly to their success. Three of the four students started their instruments this year in the beginning sixth grade program.

The quintet, "Three Nautical Characters," is descriptive type music well written for these descriptive instruments.

Troisieme Ballade Opus 47 . . Chopin

Piano - Janis Haderlie Siggard

Chopin was the first composer to take the vocal poetic song form, the ballad, and use it for an instrumental medium. However, he is not an imitator or remodeller, but a creator. His Ballades are structures glowing with genius and of a definite unity in form and expression. Professor Niecks (6) declares that "none of Chopin's compositions surpasses in masterliness of form and beauty and poetry of contents his Ballades. In them he attains the acme of his power as an artist."

The "Troisieme Ballade" is aristocratic, gay, piquant, and graceful. But even in its playful moments there is delicate irony, a spiritual sporting with grave and passionate emotions (6).

Clarinet Concerto Opus 107 . . Mozart

Allegro  
Adagio  
Rondo

Clarinet - Derral L. Siggard

Mozart may well be called the father of the modern concerto. What had hitherto been written in this form was, for the most part, an adaptation of the concerto grosso with no genuine understanding of the true

role of the solo instrument. It was so with J. S. Bach; even with Haydn and Karl Philipp Emanuel Bach, the concerto was only a skeleton of the form later developed. "Mozart, however, as Brockway and Weinstock (4, p. 386) point out, 'did such a perfect job of fusing and adapting certain elements he found at hand that the classical concerto for piano and orchestra may be regarded as his achievement.'" It was Mozart who emphasized the individuality of the virtuoso, who gave symphonic outlines to the form, who clarified the sonata form of the first movement, who revealed the artistic potentialities of the cadenza (4, p. 386).

The Mozart concerto usually follows a recognizable pattern. It has three movements: the first, a fast movement--expansive and of symphonic breadth revealing Mozart's incomparable lyric genius and his seemingly inexhaustible supply of beautiful melodies. In his slow movements Mozart often treats the solo instrument as though it were a human voice, making it sing an aria. The last movement, generally a rondo, is invariably sprightly, graceful, and fleet footed (4, p. 386).

The clarinet Concerto (K. 622) was composed by Mozart in 1791, not more than a month or two before his death. Indeed, it is his last instrumental work. He wrote it specially for Stadler who was going to seek his fortune in Prague, and in addition to this concerto Mozart provided him with money for his expenses and with letters of recommendation. Although written so near to his death, the Concerto shows no signs of weakness. It has lovely themes; it shows Mozart's extraordinary attention to detail and his innate understanding of the qualities of any instrument he treated. It is the classical work for the clarinet, having never been superseded (12, p. 171).

Scherzo . . . . . Whitney Tustin

Flute - Jane Spencer

Flute - Kathleen Horsley

Clarinet - Kenny Clements

The woodwind trio is made up of students from the Price Junior High School. At this particular stage in their development they are expanding their range and technical facility. The "Scherzo," being a sprightly musical composition in triple meter, serves well in helping to broaden the experience of these young players.

Piece in g minor . . . . . Pierne

Oboe - Derral L. Siggard

It is not known exactly when the double reed instruments were first invented; however, it is known that they were used by the ancient civilizations of Egypt, Babylonia, Greece, Israel, India, and other countries of the Near East (9, pp. 98-100). Actual specimens of ancient double reed instruments have been found in the Egyptian tombs of the Fourth Dynasty about 3,700 B.C. (9, p. 87). These ancient instruments were known as shawms; they played an important role in the religious, cultural, and recreational lives of the Oriental people.

Although no one knows exactly how the principle of the double reed tone was first discovered, there are many suppositions as to its origin. Some prehistoric man probably discovered that by blowing air through the flattened end of a wheat straw, he could make a reedy nasal sound (11, p. 139). This principle can be easily demonstrated by blowing air through the hollow stem of a squash plant or the flattened end of a soda straw (11, p. 139). The oboe which we know today has certainly developed a great deal from its early ancestors; however, the principle

of tone production upon which it is based has remained essentially the same.

The actual use of the shawm in Europe can be traced to the time of the Crusades. As the hearty crusaders streamed down through Constantinople, Venice, and Genoa to Palestine, they were attracted by the sounds of the double reed instruments which were being used in the more cultured Orient. The Crusaders took these instruments back to Europe with them; later, the double reeds became very popular in Europe (10, pp. 86-87). Some authors claim that the shawm may have been introduced into Europe earlier by the Phoenicians (10, p. 90) or into England by the Romans (3, p. 139). Nevertheless, its actual use and popularity can be accredited to the Crusades.

In Europe the shawm found many uses. It was first used to replace the fifes in the military band. In the fourteenth century Edward the III used three shawms in his royal band (10, p. 90). Later during the fourteenth and fifteenth centuries, the shawm was adopted in both French and English military bands. There is some dispute as to which composer first started writing for the shawm. Undoubtedly, Lully in France was one of the first to score for the oboe in the orchestra. H. W. Schwartz states that Balthosarine was probably the first to use the oboe in his "Ballet Comique de da Reine," which was performed in Paris in 1581 (10, p. 97). On the other hand, Julian Seaman claims that the first appearance of the oboe in the orchestra was in Sebastian Virding's "Musica Getutschi" in 1511 (11, p. 139). Nevertheless, the oboe did not become popular in the orchestra until after the middle of the seventeenth century.

The shawm had many different names and went through many stages



of development during the middle ages. Sometimes the larger shawms were called bombards, and the smaller ones were called bombardinos or little bombards. In Germany the popular name was pommers. At the time of Shakespeare they were called hobboys in England. Later they were called Hautboys, which literally means high wood. This name has evolved into the English word, oboe. Instead of trying to make the oboe more efficient, instrument makers tried to see how many sizes and kinds they could make. Finally the "C" shawm gained popularity over its competitors and has developed into the oboe which we know today (10, pp. 90-91).

There were two major improvements in the oboe during the nineteenth century. The first resulted from trimming the thick heavy reed until it was much thinner. This produced a finer, more beautiful tone. The second was an improvement in the key mechanism. Barrett, a well known oboe player, and Trieber, oboist and woodwind maker of Paris, collaborated in developing the modern oboe mechanism. This system was entirely original and different from the Boehm flute system which was invented about the same time. A Boehm system oboe was also constructed in 1850; however, it was a failure. Later Gillet, who is considered one of the greatest oboe players of all times, improved the Barrett and Triebert system until it is what we have today (10, p. 94).

Clarinet Rhapsody . . . . . David Bennett

Clarinet - Judy Breinholt  
 Clarinet - Venice Powell  
 Alto Clarinet - Ardith Moss  
 Bass Clarinet - Pamela Miller

The mixed clarinet quartet is comparable to the standard string quartet. The two B flat clarinets represent the violins, the alto



clarinet compares with the viola, and the bass clarinet compares with the cello. The clarinet quartet is a relatively new medium but contains many of the same advantages of the string quartet.

"Clarinet Rhapsody" is not a transcription but was written especially for the clarinet quartet.

Introduction and Samba . . . . Maurice C. Whitney

Alto Saxophone - Derral L. Siggard

The saxophone is the only instrument actually invented by a single man. This invention is credited to Antoine Sax, a Belgian instrument maker, about 1840 (7, p. 556 - 557). This invention combined the conical tubing of the cornet type instrument with the single reed tone principle of the clarinet. Thus, an instrument resulted with the quality of a reed instrument and the dynamic ability of a brass instrument. The saxophone was originally intended to be a very classical instrument; however, today it has also found prominent use in dance bands.

"Introduction and Samba" was written especially for one of the great saxophone virtuosos of our day, Sigurd Rascher.

## EVALUATION

After having completed a lecture-recital, the writer finds that it has been a very valuable experience for him as well as being an undertaking that helped his students and the music program of Carbon County. Although he had taught and played most of the woodwind instruments before he started working on the recital, it gave him a goal to work for, and through the preparation he greatly improved himself on each one of the five woodwind instruments.

One of the major problems in performing the recital was learning to double immediately from one instrument to another. For a long time it seemed almost an impossibility. When the writer would practice the flute, he could not play the oboe; when he practiced the oboe, he could not play the flute. Finally, after rigidly training himself, he was able to overcome this barrier. He found that having to play each instrument in recital demanded far greater preparation than he ever would have encountered playing the instruments in a teacher-student lesson situation.

Preparation for the recital served as a stimulus for teaching the writer ensemble literature. He looked over many ensemble possibilities before choosing the literature to be used on the program. After choosing the music, the writer then faced the problem of picking students for the ensembles who were evenly matched musically and would work best together. In working with the groups, the writer had the experience of trying to inspire the students to perfect their ensembles. Although this took a great amount of time, it was very educational to the writer

and the students.

The recital was a very worthwhile experience for the students involved. Several mothers of students participating have expressed thanks for including their children on the program. One mother said her son had never had so much fun and such a wonderful weekend; another said that the recital really inspired her daughter to new heights; that she is practicing more than ever before. The writer felt the recital helped tremendously in stimulating the instrumental program and in promoting desirable relations with parents and students.

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